

PROCEEDING

ISBN 978-602-9164-17-6

ISoNH 2017



6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



25th September 2017

Gedung Narya Mandala and

Citta Kelangen,

Institut Seni Indonesia

Denpasar-Bali





**PROCEEDING
THE 6th INTERNATIONAL
SEMINAR ON NUSANTARA
HERITAGE**

*“Nusantara’s Cultural Arts
Diversity as Inheritance
Source of Tolerant
and Inclusive Society’s
Development Value.”*

**INSTITUT SENI INDONESIA
DENPASAR**

2017

PREFACE

Om Swastyastu
Assalamu'alaikum warahmatullahi wabarakatuh.
Salam sejahtera,
Namo Budaya,
Salam Nusantara!

Praise and gratitude to God Almighty for His grace so that this event can be held smoothly. From enrollment to full paper submission of participants, 116 Presenter Papers were obtained from 33 Universities in Asia and Southeast Asia. Writing categories can be grouped into Culture, Visual and Design, Performing Arts and Literature. The International Seminar of Nusantara Heritage is themed "Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value." The theme is on the initiative of the council committee at UNES, Semarang. ISI Denpasar is the 6th campus which is trusted to be the organizer of this seminar after the committee board meeting at the previous (ISoNH 5th) in ISBI Bandung.

The committee would like to thank all those who have contributed to the smoothness of this event as well.

On this occasion the committee also apologized from the bottom of our heart, if during the preparation process and Seminar activities there are things that are not pleasing. Finally we say "Om Ano Badrah Kratawo Yattu Wisvatah", May all good thoughts come from all directions; with the hope that all the efforts and positive thoughts of the competent academics and practitioners are a great contribution to the progress of Nusantara and the world.

Nusantara for The World

Denpasar, September 25th 2017
ISoNH 2017 Committee

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THE 6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



INSTITUT SENI INDONESIA (ISI) DENPASAR
SEPTEMBER 25th 2017

GREETINGS

HEAD OF STEERING COMMITTEE GREETING



Praises we extend to God Almighty, Ida Sanghyang Widhi Wasa, for His abundance of blessings has help the launching of the 6th International Seminar on Nusantara Heritage held on Monday, September 25th, 2017 at Natya Mandala and Citta Kelangen Building, Institut Seni Indonesia Denpasar Bali. The theme of this year's Seminar is **"Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value."** Diversity of Nusantara Art Culture, is a beauty that is worthy to be appreciated and developed. This latent knowledge can be a source of inspiration and scientific development to establish character into Nusantara in Southeast Asia as a tolerant allied nations.

Lately the problem of intolerance has arisen in society and social media in its various forms. Researchers as a scientific society should respond in ways that are wise and sensible, collectively seek solutions and ways of handling them. In the past the values of Nusantara have been proven to bind kingdoms, islands, ethnics, religions and cultures in Southeast Asia. Therefore, the extraction of latent knowledge in the past, makes it necessary to get researchers' attention so that the development of grounded knowledge can be improved on an ongoing basis. Intense excavation of the values of this Nusantara heritage needs to be done to compensate for the various modern knowledge that is sometimes less precise with the culture of Nusantara. The ideas, suggestions, acts and works of that era ran in unison throughout Southeast Asia without violence and warfare. Nusantara has creations and even masterpieces such as Borobudur, Angkor Wath, Prambanan and others, can be an inspiration for the development of craft, design and culture in this modern era.

In this regard, the committee would like to thank all the participants involved, from the Board of Committees, Keynote Speakers, Reviewer, Formulating Team, and all presenters who have been actively participating in this International Seminar on Nusantara Heritage. As head of committee, we also extend our gratitude to all the committees who have worked hard to launch this 6th International on Nusantara Heritage. Final word on behalf of the organizing committee, we apologize as much as possible if in the implementation there are wrong words, speech, or unsatisfaction in the services we do. For the attention and contribution we express our deepest gratitude.

Denpasar, September 25th 2017
Head of Steering Committee,

Dr. Anak Agung Gede Rai Remawa

NUSANTARA HERITAGE COMMITTEE GREETING ON THE 6TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



Prof. Dr. Tjetjep Rohendi Rohidi, MA
Nusantara Heritage Seminar Committee

Assalamualaikum Wararahmatullahi Wabarakatuh.
Salam sejahtera,
Om swastiastu.

First of all we would like to welcome you, glad to meet you again, and welcome to join the annual event "Nusantara Heritage Seminar" which is the 6th international seminar held at Institut Seni Indonesia (ISI) Denpasar, Bali. As we know and participate together, this "Nusantara Heritage Seminar" is a series of annual seminars starting at the *Universitas Malaysia Sabah* (first seminar), *Universitas Negeri Semarang* (second seminar), *Institut Teknologi Bandung* (third seminar), *Universitas Pendidikan Sultan Idris*, Malaysia (fourth seminar), and *Institut Seni Budaya Indonesia*, Bandung (fifth seminar). And, this time the sixth seminar was held at the *Institut Seni Indonesia Denpasar*, Bali.

This seminar was initiated by several parties, representatives from universities in Indonesia and Malaysia, who share the same vision and commitment in viewing *Nusantara* as a potential source for advancing civilization with a strong foundation in establishing identity in one way and affirmation of integration on the other. Therefore, the issues related to the *Nusantara* are what has always been the main topic in every seminar. The consideration to discuss such issues is based on the fact that the present-day *Nusantara* is facing challenges caused by changes that occur both in the world and in the internal interaction of its locality.

In regards of that, by looking at art as a strategic cultural element, then the discussion or dialogues in the seminar is bound in this field; is not art a subtle medium for linking cultural differences in empathetic and appreciative networks. Through it, the dialogue is freed from prejudice and also physical and superficial pressures. The seminars, followed by academics from various universities, especially universities in Malaysia and Indonesia, provide space for realizing the dynamics of life that bridges fraternities from time to time; about the story of the past, the life that is lived during this time, and the hopes and aspirations of the future.

The International Seminar of "Nusantara Heritage VI" this time, has produced a collection of writings related to the study of various issues in art (in the context of *Nusantara*), new understandings, meaning and paradigms that

become alternatives in understanding the art of *Nusantara*, in its preservation and development. The contribution of thoughts from the participants of the seminar may be able to enrich understanding of our culture, and the academic community in general, on various matters relating to *Nusantara*, in order to advance the arts, science and technology sourced from *Nusantara*. At the same time, also in this case, increasing cooperation between Indonesia and Malaysia in the field of culture, especially in the arts with the same source.

So, have a pleasant seminar, and until we meet again at the International Seminar of "*Nusantara* Heritage VII" later.

Salam budaya.

Denpasar, September 25th 2017

RECTOR OF ISI DENPASAR GREETING



I kindly extend my special regard and warm greeting to all people and all parties who have made this event possible. Special thanks and gratitude as well is addressed to the organizing committee of The International Seminar on Nusantara Heritage. It is a great delight to bring six outstanding keynote speakers to this wonderful International Seminar on Nusantara Heritage. Namely: Prof. Setiawan Sabana of the Bandung Institute of Technology, Prof. Madya Dr. Abdul Halim Husain of Sultan Idris Education University (UPSI), Malaysia, Prof. I Wayan Rai of the Indonesia Institute of Arts and Culture, Papua, Dr. Jean Couteau of France, Dr. Diane Butler of USA and Yamaguchi

Shinobu Ph. D of Toyo University Japan and all other distinguished guests.

I believe this special event would be a great success to promote public recognition among all people in accord with the diversity and value of Nusantara Heritage. I highly appreciate the unwavering efforts and significant contribution of the organizing committee of The International Seminar on Nusantara Heritage through this tremendous program. This year I proudly present our esteemed keynote speakers to share their thoughts and views on Nusantara Heritage both tangible and intangible.

I hereby reaffirm with delight to meet this opportunity and challenge to this year's participants to shine for the purpose of broadening the scope of understanding the precious cultural heritage of humanity in the spirit of cultural diplomacy. I hope through this special event we can strengthen our ties with all peoples and cultures of the world to build a strong relationship based on respect and mutual understanding. In this special occasion from the bottom of my heart I would like to thank and congratulate the organizing committee of The International Seminar on Nusantara Heritage for their success in hosting this remarkable event.

Again thanks and congratulations in this special milestone.

Warm regard,

Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum
Rector of Indonesia Arts Institute, Denpasar
Bali-Indonesia.

TRADITIONAL DANCE IN GLOBAL ERA: RODAT PERFORMING ART IN BUGIS KEPAGON VILLAGE, BALI

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ABSTRACT

The aim of the present research is to comprehend the essence of Rodat Performing Art in Bugis Village, Kepaon, Denpasar Bali in global era. This present research is done because there is an imbalance between assumption and reality in the field. Generally, dances growing in Bali are in Hindu nuance because its society are dominantly Hindu. However, the fact is different. In the life of Bali society, there is Rodat performing art that is in Islam nuance. The questions are: (1) What ideology does work behind Rodat performing art so that the dance is preserved by Bugis society in Bali until now? (2) How is the implication of Rodat performing art preservation for society and culture of Buginese in Bali? This research uses qualitative method. Types and data sources, both primary source and secondary source, of this research are obtained from observation technique, interview, FGD, and literature study. All data is analyzed critically in the perspective of cultural studies. The research result reveals that: (1) Buginese society in Bugis Kepaon Village, Bali still can preserve Rodat performing art until now because of the ideology of religion, the ideology of aesthetic, the ideology of self actualization, and the ideology of culture; (2) The preservation of Rodat performing art until now has positive implication on strengthening social relations, identity, and culture of Bugis in Bali.

Keywords: Ideology, Symbol, Rodat performing art in Bugis Kepaon Village, Birth of Prophet Muhammad p.b.u.h Ceremony

BACKGROUND

Rodat is a traditional dance of Buginese danced by a group of boy dancers accompanied by *Kedencong* and *Jidur* musical instruments (Tangine, 1993:11). According to elder in Bugis Kepaon Village, Bali, term of Rodat is from Arabic "*Aroda*" which means willing to achieve a goal. It is similar to Rodat performing art in Bugis Kepaon Village performed by its society on every birthday ceremony of Prophet Muhammad p.b.u.h is aiming that they can get peace, welfare both spiritual and physical. Besides being valued as ceremonial dance to get peace and welfare, there are also society valuing that Rodat is from the word "*Rodada*" which means turning around. It is so because Rodat performing art is danced with a number of dance variety performed inversely, repeatedly with balance. Impression of aesthetic experience which is so deep towards the show of Rodat performing art makes society mention its traditional village as Rodat.

Society in Bugis Kepaon Village, Bali frequently performs Rodat performing art in the context of Birth of Prophet Muhammad p.b.u.h. The local society believes that rhyme uttered by Rodat dancers repeatedly in Arabic can make their life peacefully and welfare. Rodat performing art, believed by society, is made together with *Nazam*, *Maulud*, *Barzanji*, *Zapin*, *Hasidah*, *I Nasyid* and *Berhadrah* are from Arabic. Islamic rhyme

meaning praise to God and Prophet Muhammad is done by local society to thank His blessing.

Dance is the expression of beautiful and rhythmic movement of its actors to deliver a message through symbols. It is same as message expressed in Rodat performing art shown by its society on every Birth Ceremony of Prophet Muhammad p.b.u.h in that village. Through Islamic nuance symbols, they invite their society to always thank His blessing. Rodat performing art in Indonesia grows in some areas like South Borneo, Sambas Borneo, Sragen Central Java, Lombok, Bali, and others. In Bali itself, Rodat performing art grows in some Islamic villages like Bugis Loloan Jembrana village, in Karangasem, and in Bugis Kapaon Village, Denpasar. Rodat performing art out of Bali Island like Sragen, Central Java, and others is performed very crowded because it is accompanied by musical accompaniment consisting of various instruments like violin, *marakes*, *Dab*, and guitar. Different from Rodat performing art in Bugis Kapaon Village, Bali is only accompanied by *Kedencong* and *Jidur* musical accompaniment (Tangine, 1993:11).

However, enthusiasm of local society in performing Rodat performing art is extremely high. It can be seen from its society attitude started from preparation until show of Rodat performing art. The crowd of Birth of Prophet Muhammad p.b.u.h in Bugis Kapaon Village Bali is considered as the momentum of special culture for the society in that village. Not only attended by local society, but also non-moslem society in the village watch Rodat performing art. As the effort in order that Rodat performing art in Bali keep continuing, society of Bugis Kapaon Village frequently holds competition, and festival of Rodat performing art. Festival of Rodat performing art is even frequently attended by King Pemecutan as ruler, area head in Denpasar. According to society figure in Bugis Kapaon Village, the attendance of King Pemecutan in festival of Rodat performing art has been running since Independence Era of Indonesia. It is caused by the historical relation between Buginese and society in Pemecutan Village, Denpasar in fighting against Dutch. Society of Buginese in Bugis Kapaon Village, Bali are in full spirit to preserve Rodat performing art. It can be seen from its society attitude to always strive to have that performing art in festival events of traditional dance followed by neighbouring society in Denpasar. Enthusiasm of society in Denpasar coming to Bugis Kapaon Village to watch culture moment in every festival leads to some questions, such as: (1) What ideology does work behind Rodat performing art so that the dance is preserved by Bugis society in Bali until now? How is the implication of Rodat performing art preservation for society and culture of Buginese in Bali?

Rodat performing art becomes significant to be investigated because it has theoretical and practical values. In theoretical values, research result of Rodat performing art is expected to be able to improve knowledge for arts education aspect. Besides, in practical values, it is expected that it can enrich performing art in Bali and enrich cultural elements in Bali.

IDEOLOGY BEHIND RODAT PERFORMING ART IN BALI

Ideology of Religion

The establishment of performing arts is not separated from human adjustment with their environment (Hall, 1997). Local social values and demography values also influence the form of performing art. Local human behavior is also influenced by superstructure ideology in it (Sanderson, 1993). Superstructure (value system, belief

system, and customs) are the foundations and mindsets of relevant community (Spradley, 1972). Socio-culture, demography, and superstructure are arts ideology for a community both in creating or in preserving it until the existence of performing arts are sustainable (Geertz, 2004).

Based on data analysis result, it can be found that Rodat performing art until now frequently performed by local society in Birth Ceremony of Prophet Muhammad p.b.u.h. They seem prepare performance danced by boy dancers in a serious movement. Thus, it is not wondering if Rodat performing art danced by society of Buginese in Bugis Kepaon Village is really impressive. Moslem and non-moslem society in Denpasar come to watch the performance. Based on the phenomenon, it can be understood that society in Denpasar accepts Rodat performing art as their entertainment who is mostly Hindu.

Deconstructively, Rodat performing art is aesthetical practice mobilized by collective belief in Bugis Kepaon Village. To investigate performing art especially dance, it can be seen from performance, choreography, movement variety, performance structure, performance stage, and other relevant elements. Form is a physical element that can be observed as media containing certain values such as idea, opinion, and theme. There are three components that become attention in discussing form of performing arts such as sign, message or text; actor; audience as message receiver delivered through certain symbols. Opinion of actors are delivered through signs and symbols. Through a ceremony involving power relation, it expects that their social component can be set more for collective interest in this era. The process of construction is absolutely directed to positive image creating for society in Bugis Kepaon Village through social control in order to enforce harmony of local society. Religious activities can grow respect and discipline to create harmony for its society life unity (de Zoete and Spies, 1938).

Harmony construction created through obedience ceremony followed by Rodat performing art can legitimate dominant political power, identity, action orientation, even until systematic communication distortion in Kepaon Islamic Village. Buginese in Bugis Kepaon Village until nowadays praises His existence through Islamic verse symbols in Rodat performing art. The religious practice keeps continuing peacefully because there is an ideological hegemony that is planted strongly by their ancestors. Through Rodat performing art, society is able to improve their comprehension on Allah's existence. Even, the religious practice is believed as source of happiness in welcoming Birth Ceremony of Prophet Muhammad. God has the highest value regarding to religious obedience. Implementation of religious values can be seen from greeting and song of society to Allah that use Islamic verses.

In accordance with its context, Rodat performing art shown in birth ceremony of Prophet, then its performance composition is set based on the event. In certain action, the dancers sing rhyme containing Islamic religion. Ideologically, ceremony moment done by society in Bugis Kepaon Village has roles in reintegrating the dependence between human and Allah as center of religiosity. In that context, every Buginese in Kepaon Islamic Village can keep their kinship solidarity through Rodat performing art in every birth ceremony of Prophet Muhammad. Religious ritual is a religious belief expression. Belief is needed to solve impasse from death problems, injustice, and life suffer (Hobart, 1987). Therefore, Rodat performing art conducted on every birth ceremony of Prophet seem as spiritual needs of Buginese society in Bugis Kepaon Village. The needs seem central in the middle of life complexity of Buginese society in global era. Although they are busy with gaining income, but they still pay attention on

Rodat performing art in order to improve life quality. Until nowadays, the sustainability of peaceful Rodat performing art in Bugis Kepaon Village, Bali can be made because of religious ideology similarity regarding to natural resources and its society. Besides, the belief of Buginese on *anima* is the cause factor why Rodat performing art is the heir for generations until now in the middle of its society synergy. The strength of religious ideology that makes Buginese life in Bugis Kepaon Village keep being loyal to show Rodat performing art with full of happiness feeling.

Ideology of Aesthetic

The beauty of performing art contain aesthetic essence. The beauty of Rodat performing art showing beauty elements that can be seen from its dance movement variety which is harmonious with its musical accompaniment. Harmony essence of a performance will be able to achieve if balance concept can exist among movement variety, stage pattern, and musical accompaniment (Ruastiti, 2010). Aesthetic of performing art can be understood through symbols expressed through dance movement variety, songs presented by actors. Aesthetic of Rodat performing art is expressed so harmonious with its musical accompaniment containing messages, advices, and guidances in Islamic nuance. Aesthetic of Rodat performing art has colors, identity, and specialty itself which is in Bugis culture nuance. It can be seen from its performance structure shown with dance concept of Buginese tradition conventionally.

Begin with *sholawat*, make one line, make two lines, make four lines, and continued with self-defence attraction in four lines, two lines, and ended with *sholawat* of Rodat performing art shown in traditional aesthetic concept. Beauty expression on a artwork covers harmony, contrast, balance, variation, difficulty, and unity (Picard, 1996). It is also same as Rodat performing art shown with fashion make up like war soldier by 22 until 45 male dancers. They dance with composition of 2 dancers acting like soldier commander and 1 dancer acting like *lepri*. They sing songs containing religious messages accompanied with *Kedencong* and *Jidur* musical accompaniment by 15 drummers. Rodat dancers wear natural facial make up and clothes like uniform of soldiers with Islamic aesthetic ideology in it. The dancers wear blue clothes and white trousers. All dancers' clothes has silver line in their trousers. To beautify clothes, the dancers also wear attribute like position sign. The dancer leader brings a sword decorated with flower in its point. On the right shoulder of dancers, tuft is decorated as well.

Beauty (*sundaram*) of Rodat performing art covers balance, harmony, and completion values. It is expressed through stage pattern manifested by Rodat performing art dancers. The beauty of this performing art is valued as pure truth concept. Coreography of Rodat performing art is also valued as manifestation of truth, purity, and loyal present to God, the Creator. Therefore, the dancers of Rodat performing art feel glad, happy, and satisfied because this indeed can make them feel so. Rodat performing art accompanied with *Kedencong* and *Jidur* it unites dance message that Rodat performing art is an Islamic ceremonial dance. It can be understood through the nuance of performance strengthened by accent, attribute, and tempo of musical accompaniment. The presence of *Kedencong* and *Jidur* besides used as character comprehension, but it is also used to strengthen beauty nuance of Rodat performing art tersebut.

Dance is made from aesthetic elements like movement variety, music, vocal, and fashion make up to deliver certain messages to audience. It is also similar to this Rodat performing art. Aesthetic ideology that is the base of this performing art that can be understood to be taken as reference of aesthetic of Bugis ethnic performing art which is still preserved until now in the life of dominantly-Hindu society in Bali. Hierarchically, the beauty of performance is always liked by audience because of its aesthetic. However, it is different from Rodat performing art in Bugis Kepaon Village. Society in Bugis Kepaon Village likes Rodat performing art because they value it as ceremonial dance. The only one truth on logocentrist hierarchy like that is denied with assumption to not to be trapped in absolute truth which is far from reality. Discursive disclosure is passed by *diffrance* phase on hierarchy for critical comprehension. Through that mechanism, it is not only its aesthetic function based on religion and cultural preservation ideology. Behind Rodat performing art, birth ceremony of Prophet Muhammad p.b.u.h frequently shown in Bugis Kepaon Village, Denpasar, Bali.

Ideology of Self Actualization

Rodat performing art can empower actors from negative influences. Every individuals has doubt, ignorance, or even anxiety to express and improve their potency, so that it is permanent and not maximum or even not known. To improve self potency, society in Bugis Kepaon Village mediate it with a performing art in Birth Ceremon of Prophet Muhammad in order to enhance their competence. Sometimes, anxiety and doubt on self competence make someone run from challenges and possibilities that they are facing. Ideologically, self actualization on that phenomenon motivates every individuals to be braver to perform in public (Picard, 1996).

Actualization in that performing art always attracts audience praise as the form of appreciation toward self action. It makes happiness, enchantment, and longing to involve in that performing art stage. The dancers actualized in that performing stage will always appreciate certain experiences even if it is frequently repeated as enjoyment, enchantment, and amazement. Besides, amazement has implication toward thankfulness and respect during the event of Prophet Muhammad Birth which then motivate to appreciate everything in the social life. Rodat performing art gives opportunities for dance artists to actualize themselves as group of heroes who are ready to fight in the war field. The dancers, expectedly, have trained themselves as heroes and left their daily habits to adjust discipline and self control through role as dancers of Rodat performing art in the performance stage. In accordance with Rodat performing art, the art coach is responsible for making every dancers get used to be competent in facing all social challenges. Besides, Rodat performing art aims to be *role model* to make heroic vibration alive among audience through birth ceremony of Prophet Muhammad p.b.u.h in Bugis Kepaon Village, Bali.

Character representation of a brave, strong, and tough hero is expected to motivate every artist to then examine and challenge himself to improve his skill for independence and welfare. Therefore, they voluntarily leave security and comfort to participate in birth ceremony of Prophet Muhammad. So that, they can be more independent. The attitude making ideologically aims that artist generation can maintain their principles on decision they make and not easily influenced by some problems or other interests (Ruastiti, 2010). Autonomically, when they are able to fight against social influences, they can make it through ways that they believe it is good. The form of

actualization at least has minimized the dependence and omitted needs on security when taking risks, mistakes, and old habit releasing that becomes frightening danger and collective burden. Ideology of self actualization in performance operate in opening actors' horizons on struggle essence in their environment. As the role of a hero in Rodat performing art, they can see weakness more and strength of others especially in their braver to open up mind on critiques, suggestions, or advises from other people. It is significantly done for self acceptance in life. This heroic attitude, expectedly, is spread to all participants so that it can make tolerance and patience in personal and other people receiving even if they have different cultural background on their generations. Therefore, this will minimize or remove the greed and attitude disobeying other people's rights in strong interpersonal relationship among society in life.

Ideology of Cultural Preservation

By seeing cultural activities taught to the dancers, it seems that during the process, it supports social life in that village. As the moment when they show the Rodat performing art, the dancers have obtained informal education about religion, arts, and history. The involvement of dancers in that performing art obtaining dance skills deserves to get the cultural heritage. Besides, the art group of Rodat performing art in showing the performance is always supported by society in Bugis Kepaon Village because it is in line with local tradition reflecting tolerance and togetherness. It also gives self prestige that motivates human zest to preserve culture through Rodat performing art both actively and passively. The dancers of Rodat performing art who have mastered dance materials indirectly are beneficial for continuing cultural values of the local society. It is same as Rodat performing art that can have implication for cultural preservation. Rodat performing art, in that context, is considered very important for actors because elemental culture in it is considered the most relevant to keep social unity among generations. Rodat performing art that has been preserved for generations are the witnesses and proofs of their existence of an art taste.

IMPLICATION OF RODAT PERFORMING ART FOR SOCIETY LIFE

Performance totality of aesthetic elements of Rodat performing art in Bugis Kepaon Village has given implications on strengthening internalization of religious, social, and cultural values on its actualization for local society. Therefore, the form of aesthetic of Rodat performing art has been specialty and pride of society in Bugis Kepaon Village, Denpasar. The comprehension of implication of Rodat performing art is to read change indication for cultural advancement of society in Bugis Kepaon Village. Art human is not a separable peace, but it is an emotional experience that cannot be separated from life experience (Tenzer, 1991). Conversely, the performing art can influence strongly as stimulus for maintaining social and cultural identity in Bugis Kepaon Village, Denpasar Bali.

Implication in Social Dimension

The beauty of Rodat performing art has given social implication for every performers in Bugis Kepaon Village. The art beauty can be a source of worthiness for themselves (Herbst, 1997). The beauty enables to change human emotion to be more release in satisfaction, happiness, which then can make life more spiritual (Vickers, 1989). In other definition, Rodat performing art born from beauty experience of

supporting society will make them feel happier, more glad, and more spirit in their life, especially in social life. It is also stated by Malinowski in Nasikun (2000: 12) that function of every elements on a structure is aimed to fulfill needs. It is as the biological, psychological, and socio-cultural requirement for conducting Rodat performing art which is considered as collective works having integrated function for Buginese life in Bali.

Through Rodat performing art, audience and artist have close relations both as friend, family, or colleague. Thus, performance and composition of Rodat performing art in audience's eyes is not the only one amuzement. Performance totality has implication on audience impression missed by them when gathering at that day. The art can be a symbolic war field because it can care, improve, and change their audience. In that relation, Rodat performing art functions as developer and enforcer of self identity or community identity. Therefore, Rodat performing art is part of social struggle from society in Bugis Kepaon Village through beauty expression shared to the close people to participate in keeping and supporting and loving arts as well as wisdom of their cultural religion in the middle of social change stream that is occuring. In that context, cultural values are revitalized through rhymes and expression of symbolic movement in Rodat performing art to make cultural internalization better in the middle of society life. Cutural values internalization then will strengthen social relation of unity character of local society in the dynamic of some life probles. It also contributes both for elder and artists in society. *First*, succession as artistic responsibility holder. *Second*, the strengthening of belief. *Third*, succession toward popularity imprevement of artists in audience. *Fourth*, implication for enforcing social relation among parties including Pemecutan Temple party. *Last*, group popularity of Rodat performing art has implication of pride of every individuals in Bugis Kepaon Village social life.

Implication in Culture Dimension

The essence of beauty must be in line with cultural concept of its supporting society becayse art works are cultural products integrated with social cultural system. In the phenomenon of Rodat performing art di Bugis Kepaon Village, the strong foundation of cultural concept which supports the existence of Rodat performing art most until now in Kepaon is genealogy of local society and truth value of Islam. Historically, local society perfectly is Moslem Buginese, but they participate in upholding glory of Puri Pemecutan. The sadness of that heroic events is kept by Rodat performing art together with the birth moment of Prophet Muhammad as spiritual hero. Therefore, through Rodat performing art, all life problems regarding to environment, social, and Divinity can be solved fast. Thus, Rodat performing art not only has aesthetic value, but it also has socio-religious value for its society. The existence of Rodat performing art becomes significant for the life sustainability of religious, social, and superior characters of local culture.

Rodat performing art contains multicomplex characteristics portraying life essence values in performance pattern in unity specialty of aesthetic harmony. Philosophical values united in rhyme and attitude of dancers in Rodat performing art media, so that Rodat performing art is not only an entertainment, but it is also an example. In other meaning, the performance gives image for society watching it who is from common society level to be society category who care more on culture of Buginese in Bugis Kepaon Village becaus the performing art still transmits a number of social

values of the society. Rodat performing art indirectly gives implication for cultural configuration unity of Buginese in Bugis Kepaon Village, Bali so that it is often that relatives, colleagues, and people of Bali in Denpasar are not left behind by Puri Pemecutan in order to watch Rodat performing art shown in every birth ceremonies of Prophet Muhammad in Bugis Kepaon Village.

CONCLUSION AND SUGGESTION

Based on the explanation above, it can be concluded that: *first*, Rodat performing art in Bugis Kepaon Village is preserved in Bali social life who dominantly believes in Hinduism because of religious, aesthetic, self actualization, and cultural preservation ideology; *second*, preservation of Rodat performing art gives implication on strengthening identity and social pride of Buginese in Kepaon Village, Denpasar, Bali.

Based on the investigation, it is suggested for Buginese society in Bugis Kepaon Village to keep maintaining aesthetic preservation of Rodat performing art. It can be done both theoretically and practically. Academically, it is suggested to keep investigating, observing cultural elements existing in Rodat performing art as one of superior cultural elements of Buginese in Bugis Kepaon Village, Denpasar. Practically, action of cultural revitalization in Bugis Kepaon Village, Denpasar is expected to be kept doing because it can strengthen the existence of Rodat performing art in Bali.

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